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MAR 28 1916



T. SHIOTA

JAPANESE LANDSCAPE ARCHITECT
AND ARCHITECT

254 FIFTH AVENUE, NEW YORK CITY



The moss growing on the ancient statues speaks to us of the past; it whispers to us of legends which were already legends ten centuries ago.

(Miss G. Scofield, Tuxedo Park, N. Y.)

The illustrations here shown are photographs and sketches of the completion of my personal designs and workmanship.

JAPANESE GARDENS AND HOUSES

Shiota, J.

THE GARDEN

The Japanese Garden has been known for thirteen hundred years as a special feature of domestic life in Japan, and has there developed as a purely native art. It has recently been introduced into America and Europe, and the work of creating it ranks among the fine arts.

A Japanese Garden may be called an idealized reproduction of certain aspects of the natural scenery of Japan.

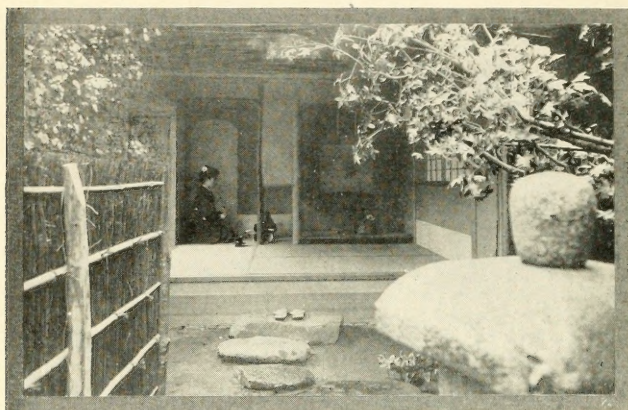
Japan consists of several hundred large and small islands, situated in the most active volcanic part of the globe. The coast line is broken and beautiful, the interior is very mountainous; trees, shrubs, climbers, creepers and other plants are abundant and are watered by frequent rains. Swift-flowing streams, tumbling waterfalls and beautiful lakes are on every hand. All these natural gifts make a landscape so beautiful that Japan has been called the "Park of the World." This beauty of nature helped to develop in the people who daily looked upon it a keen and well-nigh universal aesthetic sense. The student of the literature and art of Japan soon discovers how greatly devoted to nature and how full of love for it were the ancestors, even centuries ago, of the present inhabitants.

As the painter produces a landscape on canvas with brush and paint, so the landscape garden artist, with pick, shovel, rocks, soil, water, trees, plants, sculptures and buildings, makes a work of art which we call a Japanese Garden; nature inspiring the artist with her beauty and the artist in turn informing nature with a new spirit and producing an idealized landscape.

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CHARACTERISTICS OF THE GARDEN

In making his appeal to the aesthetic sense, the Japanese garden artist seeks to produce the effect of venerable age, of peace and of harmony—the opposites of the newness, tumult and worry of modern civilization—as well as of beauty. He wishes his handiwork to be a place of rest and of pleasure for body and mind and, sometimes, a place for social functions as well as an ornamental setting for the house.



The gracious maiden prepares tea for the awaited guest. Tea house and tea garden.

(Mr. George Gould, Lakewood, N. J.)

In a well-wrought Japanese garden effective use is made of natural features and resources. By the apt handling of perspective, it is made to seem as broad and as deep as possible. Even in a small space an effect may be obtained as of the actual presence of mountains and lakes. Trusting somewhat to the imagination of the spectator, the artist can even suggest a waterfall where no water is; he can bring out the thought of a river by a bridge or of a seashore by an artfully arranged beach of white sand.



One method of treating a small space to make it appear broader and deeper, and at the same time more beautiful. The stepping stones rest upon the bare ground; grass grows around the roots of the tree.

The garden of the Japanese artist differs much from nearly all other gardens. To it every season gives its own special charm. In the spring the chief note is of greenness; in midsummer, of cool shade; in the autumn, of gay foliage, and even a dreary winter is brightened by the peculiar charms that a snow-clad landscape can show; early dawn and twilight bring out peculiar beauties of their own; and moonlight makes it seem a garden of dreams.

WHAT KIND OF A GARDEN SHALL WE BUILD?

Japanese gardens are of four kinds: (1) Tsukiyama, (2) Hiraniwa, (3) Chaniwa, (4) Hannaniwa.

(1) Tsukiyama is the representative Japanese landscape garden. In its perfect form it has mountains, hills, lakes, islands, cliffs, forests, waterfalls and rivers; and these, being properly arranged and artfully proportioned to one another, give the observer an impression of that grandeur which is the natural accompaniment

of so much of the scenery of Japan. It is adorned with trees, rocks, pavilions, bridges, stone lanterns, shrines, etc. This is the fundamental type of landscape garden. It permits of unlimited variations in its treatment. There is no spot, however limited in extent, upon which it cannot be constructed and made to seem at once appropriate and impressive.

(2) Hiraniwa is a garden built on the flat ground with a few rocks or trees as its principle features, these being notable for picturesqueness and beauty. It is always so arranged in part as to suggest the sea coast and an island. Gardens of this type are treated in a more idealistic and poetic way than are those of any of the other forms.



A corner of a tea garden.

(Mr. George Gould, Lakewood, N. J.)

(3) Chaniwa is primarily a quiet, harmonious garden-setting for a tea-house. The tea-house itself is so designed and placed as to give the impression that it is half hidden in a deep wood, or sheltered by a great tree far in the mountains. A winding forest path and the borders of a lake are suggested if not actually present.

(4) Hananiwa is a flower garden, with cherry, plum and peach



A waterfall far in the mountains. Though in reality small, it is so constructed as to give one an impression of dignity and grandeur. A cascade like this can be placed to good advantage in a very small garden which might be in the yard of a city house, or even in a conservatory.

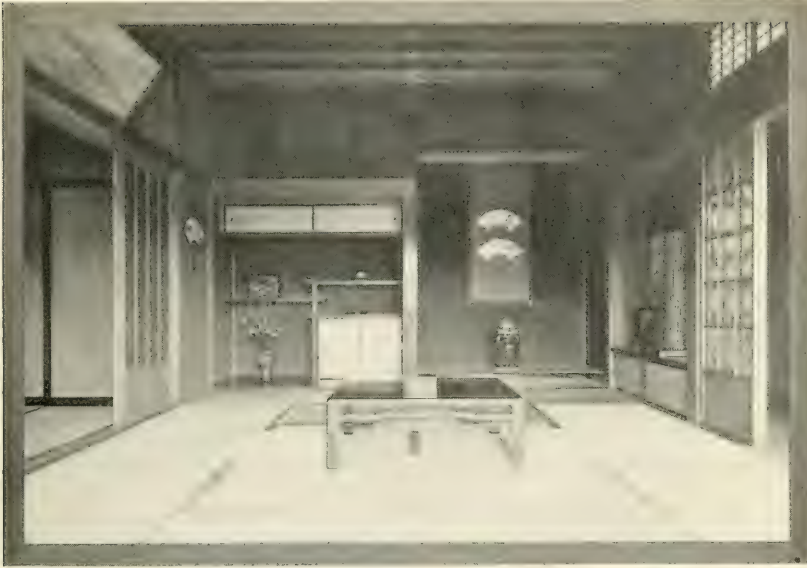
trees in bloom; irises, chrysanthemums, wistaria, azaleas and other kinds of flowers—all in their proper seasons. The beauty of Japanese flowers is well known, and in a garden of this type that beauty is used to the full.



The Japan Society, in New York, held an exhibition to disclose to American eyes the beauty and charm of the Japanese house and garden. It was my good fortune to be given the delightful task of laying out this exhibition. The results were greatly admired by the hundreds of daily visitors, and were much praised by the journals of the city.

BEFORE MAKING A PRELIMINARY DESIGN.

It is very important, before a garden spot is chosen and the general plan outlined, to decide what kind of a garden is to be constructed. Then, the spot for it having been selected, the natural conditions must be studied and the tastes and preferences of the owner considered, all before a preliminary design is submitted.



A parlor in a Japanese house; note its simplicity and dignity.

THE VALUE OF THE GARDEN.

The artist's chief purpose in constructing a Japanese garden is to bring forth an artistic production. The garden maker, like any other artist, must have taste, originality in design, and ability to carry out his design. The merit of the garden depends as much on the person who designs it as does a painting on the artist, a poem on the poet, or music on the singer.

ARCHITECTURE

The present day architecture of Japan originated in India, was introduced into China with Buddhism, and thence reached Japan by way of Corea. Indian architecture was, however, greatly modi-



Shrine.

fied by the architecture already existing in Japan, the result being not merely a modification of the Indian, but something quite peculiar to Japan itself.

ARCHITECTURAL CHARACTERISTICS

Japanese architecture, in both exterior and interior, is entirely different from that of America or Europe. In Japan, up to a few years ago, even the largest buildings were made of wood. Iron, stone, brick, and cement were almost never used. As a rule the wood was used in its natural color with-



Morning view of a garden gate.
(Mr. George Gould, Lakewood, N. J.)



Tea house.

out paint, and was carefully selected to produce the beautiful effects which were sought.

The method of constructing a building was what is called *Kusabi Shiki*, that is, with mortise and tenon. It was put together by assembling parts so made that they fitted together perfectly, nails being used only in certain special parts.

Partly because the climate of Japan is so warm, and partly for other reasons, social, traditional and aesthetic, Japanese houses have permanent walls on one or two sides only. The other sides are open to the air save for semi-transparent, sliding screens, called *shoji*, made of paper stretched on light frames of wood. These are easily pushed to one side, leaving the whole interior open to the garden. The interior partitions are made of similar light screens, sometimes of wood and sometimes of paper, and often decorated with beautiful paintings.

The roofs are of rushes, shingles or tiles, and the eaves project



Morning Snow.
(Mr. C. Brown, Staten Island, N. Y.)

far enough to protect the open sides from the rain.

These projecting eaves give to the house a certain picturesque look.

Straw mats, called tatami, are exactly fitted to each room, and no shoes are worn inside the house. On these mats (Futons), cushions are spread to sit upon or to sleep upon. Those who were privileged to see the opera "Madam Butterfly" will recall the arrangements thus briefly described.

Japanese architecture, even in dwelling houses, has developed on the decorative side at the expense of utility; and shrines, tea houses and summer houses developed through the centuries into things of beauty, which are now much admired by both Europeans and Americans.

WHAT KIND OF A BUILDING SHALL WE CHOOSE?

We say a "Japanese house" as if all the houses of Japan were of one type only. As a matter of fact there are many kinds and sizes. Which then shall we choose? In America the Japanese building is not constructed as a house in which to live. It is built either for its beauty alone, or for its beauty and for its use as a place in which to pass pleasantly an hour or two of leisure. The shrine and the temple are usually erected for their beauty; the tea-house and pavilion for use.

The building can be constructed as part of, or as an addition



Bridge; picture taken at noon on a summer day.

(Mr. C. Brown, Staten Island, N. Y.)



Another bridge; picture taken in the early morning of a spring day.

(Mr. P. Saklatvala, Plainfield, N. J.)

to, a garden; it can be modern, quaint, antique, simple, decorative, solemn or gay. The question of which style to select must be decided by position, surroundings, the purpose in view and the taste of the owner. It is my custom to take all these things into consideration and then to submit a design, always making sure that it conforms to the rules of the best Japanese architecture.



A Torii; at sunrise in autumn.

HARMONY BETWEEN AMERICAN SCENERY AND THE JAPANESE GARDEN OR LANDSCAPE

Some doubt whether the Japanese garden can be made to harmonize with American surroundings, natural and artificial. My experience leads me to say that there is no difficulty on this point. It is my business to make them harmonize. One may say that a landscape which is unusual in appearance and therefor unfamiliar, is not harmonious with a familiar setting. But surely, no arrangement can be said to be inharmonious merely because it is not familiar.

My purpose in building a Japanese garden is always to produce something artistic, something that will give pleasure to the eye, to the aesthetic sense, just as does a painting or a piece of sculpture. I make a study of surroundings and then cause my garden to fit into them as into a frame. The gardens I have created, and the favorable criticisms thereon of connoisseurs, seem to show that I have been successful in my work. My views on Japanese landscapes and gardens are set forth in publications by the Brooklyn Botanical Garden and by the Newark, N. J., Museum Association, and are illustrated in the accompanying pictures.

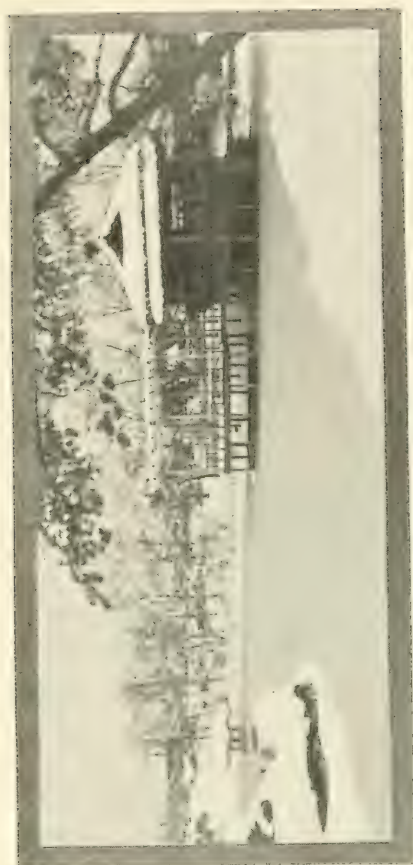
My work has been quite fully described in the newspapers and magazines of Chicago, New York and other cities.



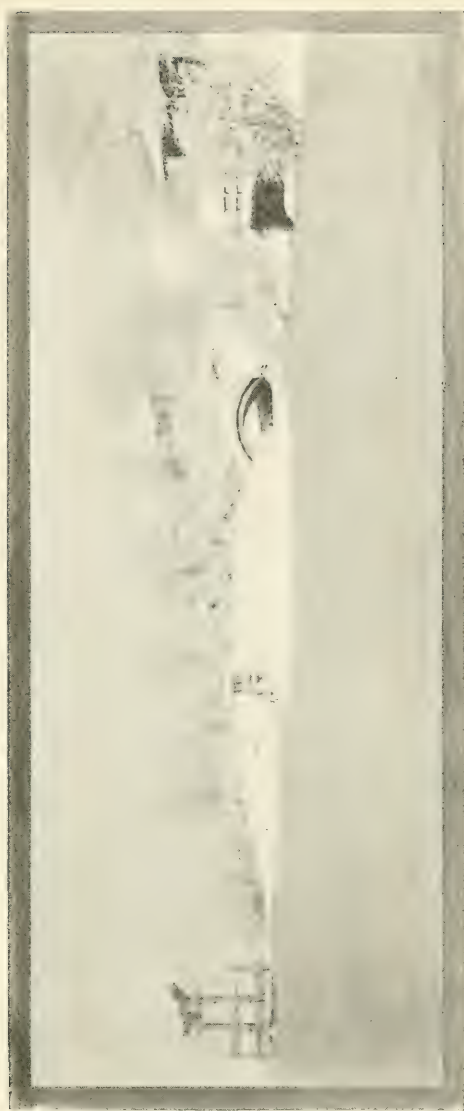
A moonlight effect in the spring.
(Brooklyn Botanic Garden.)



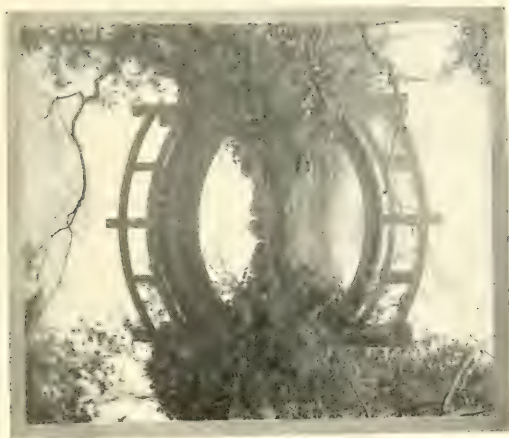
An evening effect in the spring.
(Brooklyn Botanic Garden.)



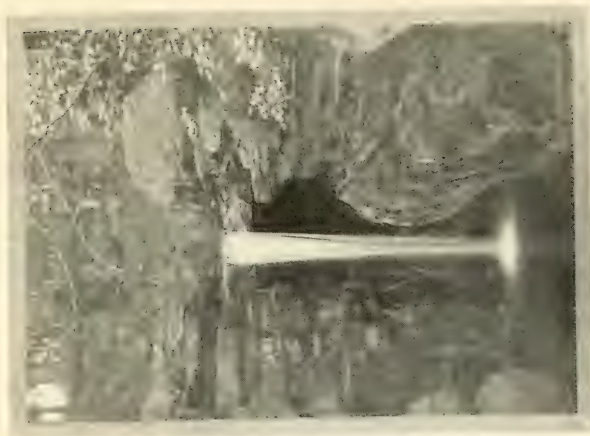
A tea house after a snow storm.
(Brooklyn Botanic Garden.)



While the snow is still falling.
(Brooklyn Botanic Garden.)



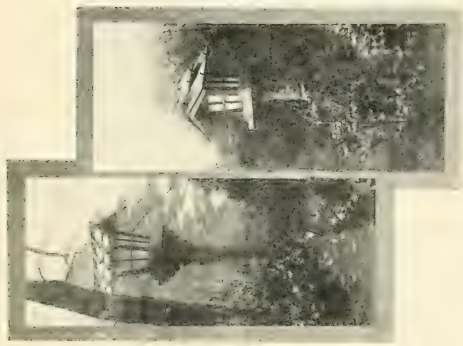
A drum bridge, taiko bashi, so-called because the arch of the bridge itself, and the arch of its reflection in the water, together make a picture of the head of a drum.



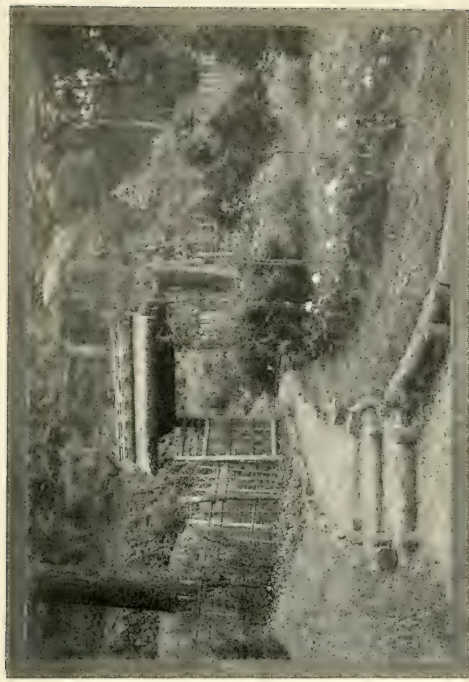
MUSIC.

A three-quarter inch pipe, with proper construction, will supply enough water for a stream like above illustration.

(Mr. C. Brown, Staten Island, N. Y.)

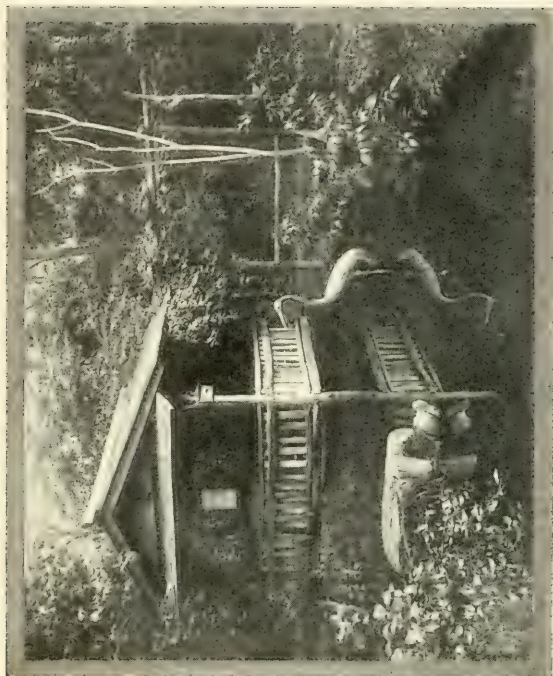


Lanterns such as these are placed in Japanese gardens, not to give light for any useful purpose, but to serve as ornaments. The modest lights they bear add a poetic touch to the scene, especially if they shine out of the garden's forest or are reflected by pond or stream.



The owner of the place on which stands this gateway, devoted at first a small part only of his estate to a Japanese garden. As my work went on, however, he seemed pleased with what he saw of the Japanese spirit therein, and now his whole place has been transformed into a complete Japanese garden landscape.

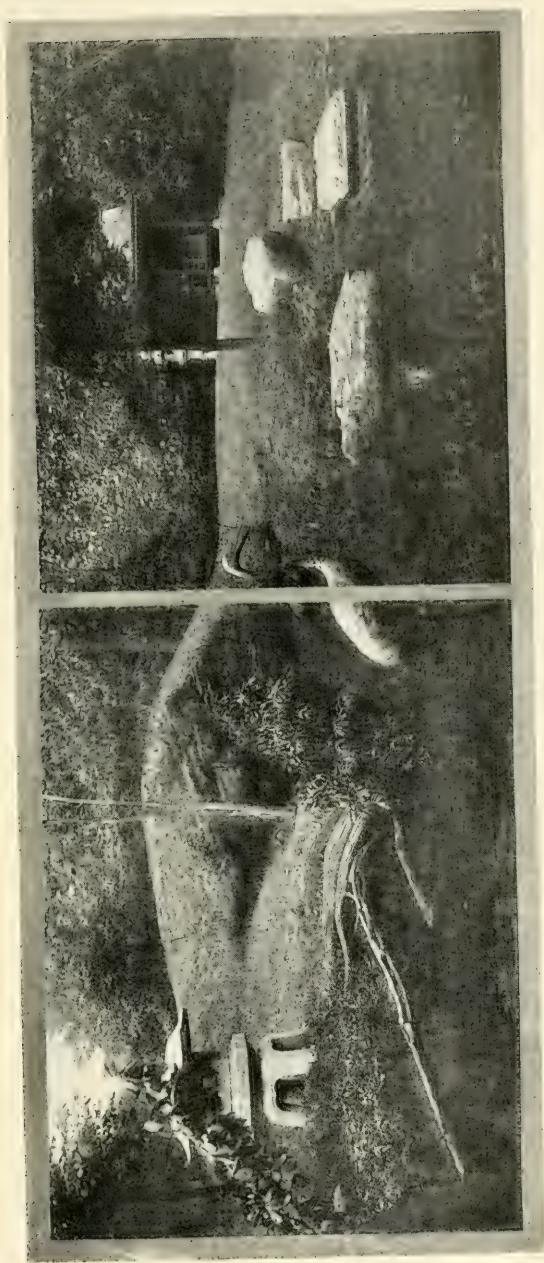
(Mr. C. Brown, Staten Island, N. Y.)



The art of Japanese gardening is applied, not only to the ground, but also to the water.

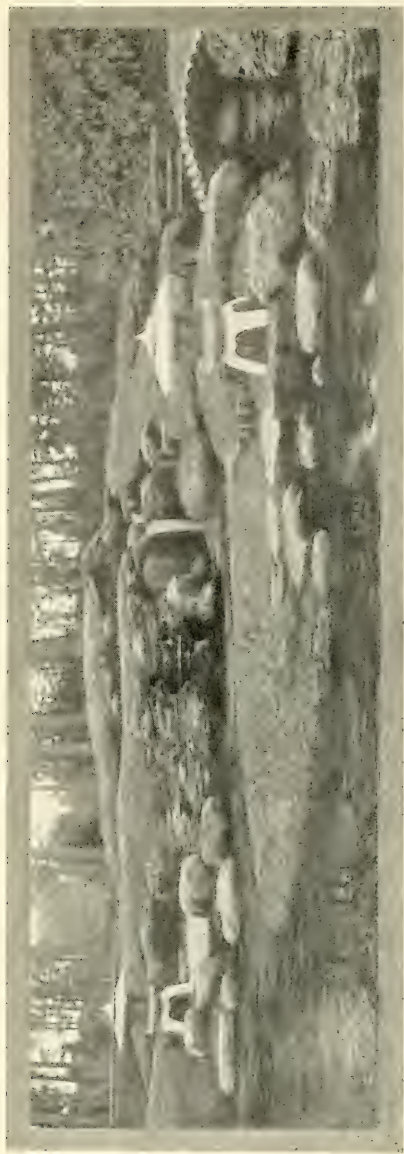
Tea house.

(Mr. P. Saklatvala, Plainfield, N. J.)



The owner of a certain place had been often in Japan, and there seen the garden at its best. He gave to me the task of treating in the Japanese manner, a corner of his grounds which many said no magic could make beautiful. But the application of the principles of Japanese gardening turned this hopeless spot into the most charming bit on the whole estate.

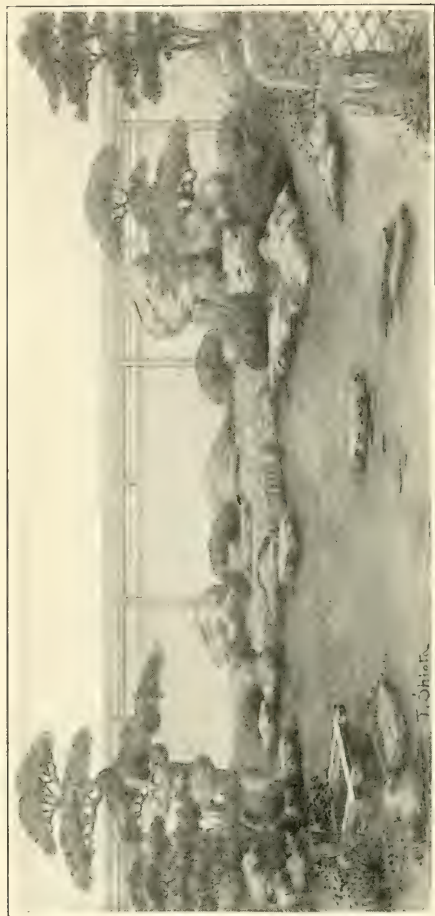
(Mr. P. Saklatvala, Plainfield, N. J.)



A landscape garden.
(Mr. George Gould, Lakewood, N. J.)



A landscape garden and a tea house.
(Miss G. Scofield, Tuxedo Park, N. Y.)



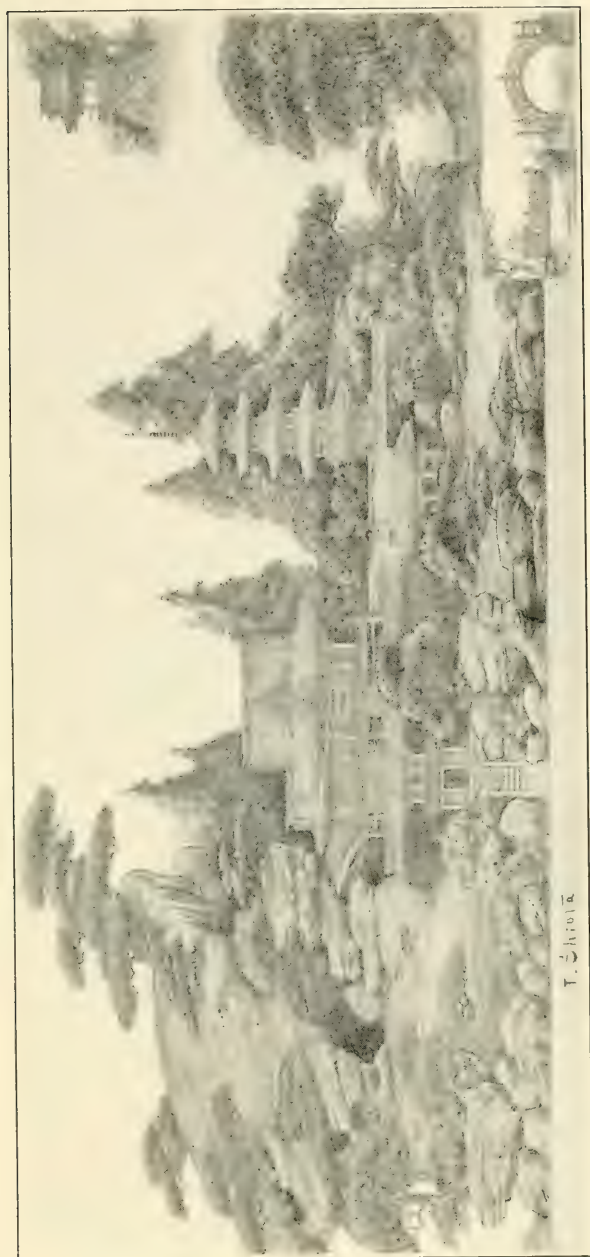
A bit of landscape treated in the most solemn and dignified manner, Hiraiwa, a flat garden. The island is the main feature. This style of treatment calls for material of high quality, precisely fitted to the demands, and for great skill in arrangement.



A perfect example of a garden in the ancient Tsukiyama manner, used by many generations of the cultivated Japanese. Such a garden can be made within a space only 100 feet square, or even less. This style of garden permits of great freedom of treatment.



Designs for rustic houses.
(Newark Museum Association, N. J.)



Part of the miniature garden (housed in a glass case) designed for the Newark, N. J., Museum Association. It illustrates many different and interesting features of Japanese architecture as well as of the treatment of landscape and of garden; also it shows how shrines may be placed to use natural conditions to the best advantage.



Pine tree trained with care for many years.



These lions were first wrought to guard a temple gate. They now decorate impressively the entrance to the Japanese garden in the roof garden of the Hotel Astor.

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